

The Bowery Theatre, Burton's Theatre, Niblo's Garden and Broadhurst's Lyceum. But when his father had founded Wallack's Theatre he, of course, associated his fortune, finally and for life, with that house. The Broadway and Broome-st. Wallack's lasted from September 8, 1852, till September 25, 1861, when Wallack's was opened with Tom Taylor's play of "The New President," in which Lester acted De la Fosse, at the northeast corner of Broadway and Thirteenth-st. On Christmas Day, 1864, the elder Wallack died, and Lester Wallack inherited the theatre. Years passed away, and he along upon the tide which has been so steadily advancing northward in Manhattan Island—Wallack's Theatre was opened on January 4, 1882, where it now stands, at the northeast corner of Broadway and Thirteenth-st. At each of these places Mr. Wallack's brilliant powers have been exerted, not less to the public delight than to noble illustration of the actor's art. Down to 1861 he maintained in the play-halls the style of "Mr. Lester"; but when the theatre was opened at Thirteenth-st, he was announced for the first time as Lester Wallack.

THE REPERTORY OF THIRTY SEVEN YEARS.

The following is a list of some of the characters in which Lester Wallack has acted. In some of them he will be remembered as, beyond comparison, the most brilliant and delightful comedian of his time:

Affra Esterlin	"Money."
Athena Evergreen	"My Awful Dad."
Albert Einstein	"My Cousin Gertie."
Arthur Silkespeare	"The Right of Man."
Burrell	"The Queen of Wakefield."
Bob Randy	"Much Ado About Nothing."
Bassanio	"The Merchant of Venice."
Bramble	"Every One Has His Eyes."
Badger	"The Poor of New-York."
Brush	"Cuckolded Marriage."
Captain Dudley Vane	"A Despised Case."
Captain Walter	"Heart at Fault."
Captain Cozzens	"The Little Treasure."
Captain Maguire	"Knights of the Round Table."
Captain Edward	"The Servile Family."
Captain Blane	"Idem."
Charles Surface	"The School for Scandal."
Castro	"Fashion."
Count de Jaudenes	"The Serious Family."
Charles Toretti	"London Assurance."
Count of Courtey	"Delicate Ground."
Colonel Sandoz	"Home."
Colonel White	"Twelve Labors of Hercules."
De Marillie	"Two to One."
Dorment	"The Belle's Stratagem."
Don Felix	"The Wounded."
Durantel	"The Duke of Burgundy."
Durham	"London Assurance."
Don Cesare de Barzan	"The Three Guardsmen."
Don Pedro	"Much Ado About Nothing."
Don Quixote	"Nothing Venturing Wins."
Dwight	"The Ruling Passion."
Dixie Bushell	"My Aunt."
Edmund Danies	"Monte Cristo."
Edward IV	"Warwick, or The King Must Die."
Ellett Gray	"Like and Unlike, or The Sisters."
Edward Bruleux	"Leading Strings."
Frank Leveron	"The Commanding Association."
Edgar Fetherby	"Everybody's Friend."
Frank Hawthorne	"Men of the Day."
Frederick Bramble	"The Poor of New-York."
Frank Boxford	"Pine Gold."
Frederick Thorne	"Fit for Tax."
Frederick Daniels	"Principles."
Frederick Funnem	"Married At Leisure."
Gibson Greene	"Married in Haste."
Henry Beavercrass	"Diplomacy."
Henry Harryman	"Elopement."
Henry Hartman	"The Heart to Rent."
Edward Hart	"A Regular Fix."
Bessie de Beauvile	"The Wild."
Hattie Chapman	"Two Can Play at That Game."
Heath Trevor	"Guru."
Hope Emerson	"All For Her."
Hoodoo	"Going to the Fair."
Jack Muriel	"Manifest Destiny."
James Pamela	"A Hearty Passion."
Jean St. Pierre	"A Bachelor of Arts."
John Barth	"The Wife."
John Randolph	"Sonnet."
John Brown	"Birth."
King Philip	"The New Park."
Ledoux Coko	"Grasida; or, Love and Mystery."
Leviathan Cox	"Old Heads and Young Hearts."
Lord Miniver	"Love in Man."
Lord Pipley	"Love and Money."
Lord Delmer	"My Son-in-Law."
Lord of the Isles	"Naval Encounters."
Lord Kinston	"The Boarding-school."
Lord Varley	"Bliss and Chairy."
Lord Alfred	
Martow	"She Stoops to Conquer."
Manuel	"The Romance of a Four Young Men."
Monte Cellini	"The Man in the Moon."
Masqueroni	"The Bystander."
Mercutio	"The Brigand."
Mr. Lynx	"Romance and Job."
Major Murray	"Boston Friends."
Medusa	"Jacqueline."
Metz Thirtieth	"The Hunchback."
Oaks	"Hamlet."
Orlando	"As You Like It."
Ossmund	"An Awkward Arrival."
Prosper Courmont	"A Scrap of Paper."
Philip Morton	"Light and Meaning."
Paul Weston	"The Last Laugh."
Peterkin	"First Impressions."
Perry Ardent	"The West End."
Pope	"How She Loves Him!"
Pierre Marceau	"A Husband to Order."
Rex Garner	"The Right and Wrongs of Women."
Sir Edward Arden	"A Morning Call."
Sir Osmond Mordant	"To Marry or Not to Marry."
Sir Charles Colvert	"Twelfth Night."
Sir Frederick Rountout	"Moxie."
Sir Edward Mordant	"Caprice."
Sherwood	"David Copperfield."
Richard Macaire	"Duke Humphrey's Dinner."
Sir Brian de Beauvoir	"The Rights and Wrongs of Women."
Sir Edward Arden	"A Morning Call."
Sir Osmond Mordant	"To Marry or Not to Marry."
Sir Charles Colvert	"Twelfth Night."
Sir Frederick Rountout	"Moxie."
Sir Edward Mordant	"Caprice."
Symphonata	"The Wheel of Fortune."
Tom Titter	"The Knights of the Round Table."
Tom Wadly	"The Fox Trap."
Tom Dickey	"Idea."
Tom Dickey	"The Overlanders."
Tangent	"The Way to Get Married."
Valentine	"Love for Love."
Vivian de Ligny	"The Captain of the Watch."
Vincent	"The Educated."
Victor de Courcy	"The Lancers."
Waverly	"Marriage à Lotterie."
Willie	"Woodless Little Game."
Wynodium Ogle	"Central Park."
Young Rapier	"A Cure for the Heartache."
Young Wilding	"The Liar."
Young Sadbury	"The Young Quaker."

M. WALLACE AS A PLATWRIGHT.
Lester Wallack is the author of several plays, each of which, first presented, met with unequalled success, and three of which have several times been personally revived. The following is a list of his dramatic productions:

1. "The Three Guardsmen." Produced at the Bowery Theatre, November 12, 1849.

2. "The Four Musketeers." Produced at the Bowery Theatre, December 24, 1849.

3. "The Fortune of War." Produced at Broadhurst's Theatre, December 1, 1850.

4. "Two to One; or, The King's Visit." Produced at Wallack's Theatre, December 6, 1850.

5. "First Impressions." Produced at Wallack's Theatre, January 17, 1850.

6. "Central Park." Produced at Wallack's Theatre, January 18, 1850.

7. "Rosedale." Produced at Wallack's Theatre, September 30, 1853.

"The Guardsmen" and "The Musketeers" are melo-dramas, based on the well-known romances of Alexandre Dumas. A story of James Grant, entitled "Harry Hilliton, or the Archer's Own," furnished the basis of "The Veteran" on which the elder Deinier was the last part ever studied by the elder Wallack. "Rosedale" was suggested by Captain Hawke's novel, in Buckminster's Magazine, of "Lady Lee's" "Widowhood."

Here are the names of some of the actors who have been contemporaries with Lester Wallack, and to the students who are familiar with the history of the stage, the simple mention of them is eloquent of brilliant minds and glorious names forever passed and gone. With many of these Lester Wallack has acted. With all of them, and many more, his wife has been associated: Junea Brum, Booth, McCready, Edwin Forrest, Charles Kean, Mrs. Warren, Mrs. Mowatt, George Vandenhoff, James Sheridan, Samuel Lover, Charles Kean, A. Adams, Charles Bass, J. H. Anderson, W. E. Blake, Rose Troup, W. Chapman, Mrs. Vernon, Mrs. Shaw, Laura Keene, John E. Scott, John Drury, Barney Williams, James Stark, G. M. Walcott, Charles Mathews, Charlotte Carpenter, E. S. Conner, Mitchell, Niemann, Jane Hill, George Holland, John Seton, J. H. Hackett, Henry Fonda, Tom Pridgeon, Mary Taylor, John Gilbert, Caroline Chapman, Mrs. Meader, Isabel Dickinson, Martha Heron, Edward A. Sothern, George Jordan, John Braghman, Frank Chanfrau, Marc Provost, Dan Marlowe, Hadaway, Marshall, Barnes, Harry John Collins, Hudson, Charles Pope, Mr. and Mrs. Sloan, Mr. and Mrs. Conway, John Poey, John Davisport, Mrs. Wiseman, Miss Bennett, Julia Dean, C. R. May, Tom Johnston, Humphrey Brand, John E. Owens, G. V. Brooks, Lois Monte, Miss Celso, Miss Pease

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THE ACADEMY EXHIBITION.

(Third Notice)

Mr. David Neal has chosen a worthy and a serious, although hardly a sympathetic, motive for a picture which we can but feel must be a most laborious work. The visit of Oliver Cromwell to John Milton is an event dignified and important, and therefore the subject is in strong contrast to the puerile trivialities which are common in this exhibition. If Mr. Neal would frame the figure of Cromwell by himself we should have an expressive and well-painted picture. When we are forced to divide our interest between Cromwell and the chair, table, books and objects which are really more prominent in the picture, we feel that an undue strain is being put upon our patience. What do we care for Milton's chair? We want Milton himself, but we did not buy a stained glass window in a remote corner. All this is simply a question of composition, but it is one of prime importance in this picture, and we think, unanswerable. Mr. Neal's technique shows the natural Munich training which so invariably results in more or less pronounced mannerisms. His style is characterized by boldness and power, as well as a coarseness and severity which, however, are not the brutality of Munich painting. The free use of light and the softness of the pictures are a pleasant improvement upon the muddy hues which are often associated with Munich work. In coloring we think this preference to the Munich at the Leipzig Library. But the painting as well as the composition fails in our eyes, for it certainly shows much unevenness. We can readily understand that to the philosophical German mind this picture must have presented rare opportunities for psychological dissection suggested by Cromwell's countenance, for sentimental outpourings over the medieval saint who poses as John Milton, and even for curious speculations regarding the poet's character. The subject is abundantly suggestive, but we have to deal with the artist's painting. Mr. Neal's well-meaning friends have kindly helped him by the extensive publicity which they have sought to give his work. We do not believe this to be the best thing that has been done for him, and we fancy Mr. Neal himself may prefer his "Milton Stuart." But, whatever criticism may be passed, and this picture is open to criticism on more than one side, it must at least be expected as an example of the earnest and serious work of which we stand much in need.

Opposite this picture hangs another illustration of Munich training, Mr. Walter Shirlaw's "Giselle," a group of brightly and gayly dressed women dancing at a fountain. Much vigor of execution, a strange lack of individual expression in the figures, and a want of cohesion in the picture, resulting in a patchy appearance, these are the points which we note in passing. Near by is Mr. Stephen Parry's admirable winter landscape, No. 429, the subject a variation of that taken for a recent sketch, but here happily enlivened by the warm light of the setting sun upon the snow-covered hills. The artist's exhibition makes strange bedfellows, for we find Mr. Webster, F. G. Grand, H. Alexander, James Grant, A. Hamer, F. G. Grand, H. Alexander, Mr. and Mrs. May, H. L. Stevens, S. Church, Blaaklock and Willard, and others, all of whom are to be pitied for their lack of originality and want of taste. The picture of the old man in the foreground, the figure of the woman in the middle ground, and the two children in the background, are all copied from the same picture, and the artist has not even the excuse of having seen it before. The picture is a copy of a picture by a painter of whom we know nothing.

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This picture and the accompanying correspondence have been submitted to Governor Cleveland by the Hon. William Dorsheimer, president of the Board of Commissioners of the State Survey.

With regard to the cost of the work of the artist, we find that in 200 ft. angles the mean error in an angle has been 2° 02' and the number of errors of any observed angle has been 407,560, which is quite up to the usual average.

Mr. Parry's work is to be pitied, but we have no objection to it. The work of the artist is commendable, and we hope that the State Survey will give him a good position.

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